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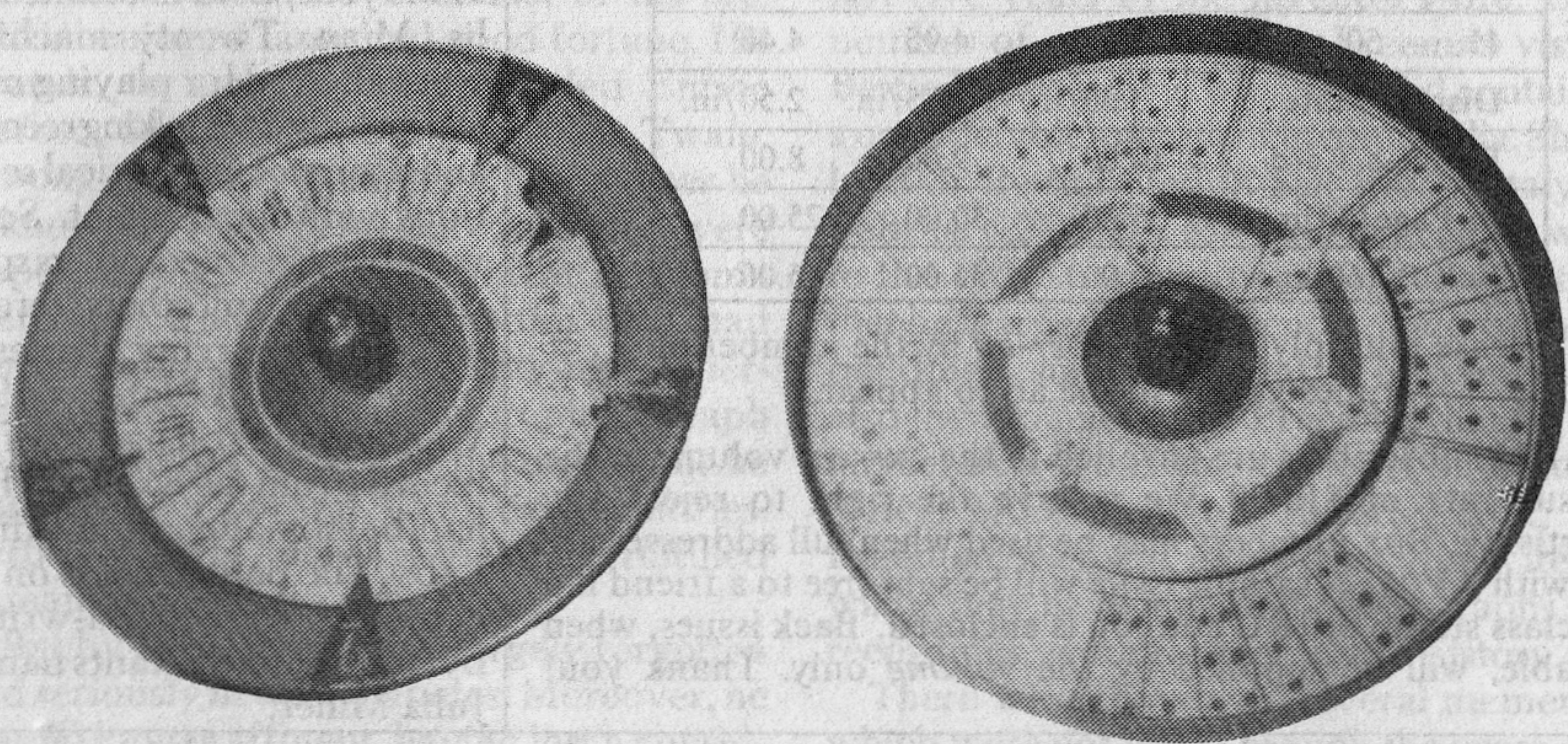
Recorded Sound

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Vol VII

THE ANTIQUE PHONOGRAPH MONTHLY®

No 7



**On the left:** A poker device for selecting five cards at one time without the benefit of cards.  
**On the right:** A device for selecting six domino matches at one time. Hand drawn and colored.

# Bettini's Last Invention

Robert Feinstein



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**DEAR APM:**

**Question:** In looking over some of the enigmatic comments preserved in the “North American” Log Book, I noted a total of 656 cylinder “records taken for South America & Minneapolis” from July 10-23, 1890. What could this possibly mean?  
L. E., Sioux City, Iowa

**Answer:** The information you mention occurs on pp. 128-29 of *ECR, 1889-1912* (panels 166-173). This puzzled me too, but testimony from A. Theo E. Wangemann taken in January, 1906 (just prior to his death in a railway accident), answers some of the question. In September and October of 1890, there was an exhibit of 24 Edison phonographs (loaned from the Paris Exhibit of the previous year) held in Minneapolis, Minn. Twenty machines were allotted for playing musical records, 2 for talking records, and 2 for *making* musical selections with local talent. Some were blank reamed, others spiral reamed, and still others “threaded”, all in varying shades of brown wax. As late as 1906, Wangemann still had 12 of the records from the Exhibit which had been made at the Edison Labs. The paper bands on the cylinders were hand-written by one of his assistants named Julia Miller. □

**SALES FIGURES FOR BERLINER GRAMOPHONES and RECORDS, 1894-1900**  
(Courtesy Ray Wile; see Book Review)

Dates	Machines	Records (7" single-sided)
Fall 1894 - 1895	ca. 1000 handwind machines	ca. 1000 - 25,000 hard rubber discs
1896 (4/1/96 - 3/31/97)	ca. 500 lever-wind machines* ca. 3000 hand-wind machines*	ca. 100,000 records (all 1896)
1897 (4/1/97 - 3/31/98)	11,211 Johnson spring-motor style (trademark design after Aug. 1897). 499 Clark hand-governor style 710 Montross spring-type (side-wind)	248,652 records (all 1897)
1898 (4/1/98 - 12/31/98)	8,385 Johnson trademark style 1,071 Johnson 'scheme' machines (JS) 1,195 Montross spring-type (side-wind)	713,859 records (all 1898)
1899 (1/1/99 - 12/31/99)	12,795 Johnson trademark style 1,353 Johnson 'scheme' machines (JS)	595,865 (all 1899) [USG]
1900 (Jan. - Apr.)	3,054 Johnson trademark style (top brake)	255,784 records (Jan.-Apr. 1900)
6 years (approx.)	43,000 gramophones (approx.)	2,000,000 records (approx.)
*APM Extrapolation		



G. BETTINI  
67 WEST 44th STREET  
NEW YORK CITY



Mr. Nathaniel H. Freeman

Ericson-Freeman Co.

Long Island City

N.Y.

## BETTINI'S LAST INVENTION

Robert Feinstein

The life of Lieutenant Gianni Bettini might be viewed as a Horatio Alger story in reverse. He was born in 1860, the son of Geremiah Bettini, a prominent Italian tenor and Sophie Maretzek, niece of opera impresario Max Maretzek. For most of his life, Bettini enjoyed fame and good fortune. His friends, to name a few, included Enrico Caruso, Sarah Bernhardt, and Mark Twain. Among the many notables whose voices he is known to have personally recorded were Pope Leo XIII and ex-President Benjamin Harrison. Undoubtedly, Bettini also had considerable pride in his twenty-nine American patents, many relating to phonograph improvements, as well as the inventions he registered in several European countries. Bettini was, in many respects, a fulfilled human being.

But by 1933, Bettini was largely forgotten and seriously ill with diabetes. Moreover, he was no longer affluent, having lost a considerable sum of money when the stock market crashed in 1929. Nevertheless, his innate creativity remained unchanged and he continued to maintain a New York laboratory at 67 West 44th Street, experimenting with various devices, including television.

It was during this unhappy period that Bettini designed two games which can only be described as "spinning poker" and "spinning dominoes." (see front cover). Although quite similar in concept and simple in construction (the model for spinning poker was made out of a tin coffee can lid), Bettini was hopeful that the games could be successfully marketed. Accordingly, he gave the models to a Mr. Nathaniel Freeman who was associated with the Ericson-Freeman Company, a novelty firm headquartered in Long Island City, New York.

In January of 1979, I had the opportunity

of interviewing Mr. Freeman and from him was able to learn much about Bettini's personality. Mr. Freeman told me that the games never were manufactured, but that he and Bettini remained friends during the last five years of the inventor's life. On a number of occasions, Mr. Freeman visited Bettini's laboratory, which he said contained a considerable amount of memorabilia. Shortly after Bettini died in San Remo, Italy on February 27, 1938, Mr. Freeman again went to the 44th Street address. It was only then that he learned of his friend's death from the building's superintendent. The same man also mentioned to Mr. Freeman that he had incinerated the entire contents of Bettini's office. More than four decades later, Mr. Freeman was still angry that those items, which may have included phonographs and recordings, were forever lost to history.

There were, however, several mementos which were not lost. Through the years, Mr. Freeman had saved the game models as well as handwritten letters dated October 16, 1933 and December 21, 1933 that Bettini had sent to him. (see p. 5). Suffice it to say that he did not have to repeat himself when he asked me if I would like to have the letters and games as gifts. I still have them.

Never patented and unknown even to his daughter (the late Consuelo Rolo, with whom I had exchanged many letters), the spinning games were to my knowledge Gianni Bettini's last inventions. It seems especially poignant that a man whose early inventions included improved phonograph reproducers, recorders, tachometers, and the elusive Lyraphone, would end his career by creating games that involved discs spinning on central pivots. Perhaps the similarities represented a deliberate attempt on Bettini's part to recapture the glory of his past. □





**These rare sequential photographs ( ca. 1933), perhaps from one of his later cinema experiments, show an elegant Gianni Bettini in his 70's. (Courtesy Consuelo Rolo).**



**G. BETTINI**  
67 WEST 44TH STREET  
NEW YORK

CABLE ADDRESS: "BETTIPHE"  
TELEPHONE: VANDERBILT 3-0989

16/9  
Dear Mr. Freeman

I am beginning to be myself again, coming already to my studio for few hours every day... I hope better by next week...  
I wish to thank you again for your kind interest, and for yours of the 22 Sept; I will be delighted to see you; for the present I am only here from 11 to one, but I will wait for you later, if you telephone me before hand

Hoping to see you soon  
Cordially yours  
G. Bettini

"Dear Mr. Freeman,

[1933]

I am beginning to be myself again, coming already to my studio for few hours every day... I hope better by next week.

I wish to thank you again for your kind interest, and for yours of the 22 Sept; I will be delighted to see you; for the present I am only here from 11 to one, but I will wait for you later, if you telephone me before hand.

Hoping to see you soon.

Cordially yours,  
G. Bettini"



## BOOK REVIEW

### The Encyclopedic Discography of Victor Recordings, Vol. I, (1900-1903), by Ted Fagan and Wm. R. Moran, 462 pp.

Ray Wile

**The Victor Talking Machine Company** by Benj. L. Aldridge, included here as a special appendix to the introduction, has for many years been almost completely unavailable to those interested in the history of sound recording. In the mid-1970's, a subscriber to *APM* located a xerox copy of this elusive work, through, of all places, the research department of Bristol-Myers. Then, about two years later, an original copy was located by myself and *APM*'s Editor, in Camden, NJ. Now, for the benefit of everyone with a magnifying glass, it has been officially re-issued in the volume under review.

Aldridge had been involved in the compilation of his material for many years and at one time I had come across a series of inquiries directed to the late Joseph Sanders in which Mr. Aldridge was asking questions about information already in his possession. Aldridge was also responsible for much of the historical display that was at one time on display at the RCA facility in Cherry Hill, NJ. With credentials such as these, the resulting work should have been broadly distributed but the "history project" apparently became a pawn in internal RCA politics so that when it was eventually 'published' by RCA Sales in 1964, it was issued in an extremely limited edition of fifty copies, and not officially copyrighted. As a result, no copies of this important work are listed in the National Union Catalog.

While Aldridge had official support for his research efforts and was able to obtain sensitive data about sales figures for machines and records from 1901-30, some of the information about the earliest period was not readily accessible. Since much of the early history concerned personalities and motives, Aldridge did say that "[this] is intended as a factual account—not for publication, but as a source from which material for publication could be drawn.... In a few cases, it will be noted that details have been left specifically unverified because supporting evidence was not available. Some of these points could probably be checked if extensive research is thought to be justified. In other cases, the missing data is gone for good." Since I have been able, in my own

research on the early days of the talking machine industry, to fill in many of the gaps in the record, so to speak, I have made this material available below for those who might want their volumes as accurate as possible.

The major series of errors and misinterpretations occur in Chapters One through Four in Aldridge's edition, and I have noted corrections to the original pagination with paragraph and line references:

**Page 1, Para. Two:** Edison's first conception of the phonograph appears on a laboratory sheet dated July 18, 1877, and in Preliminary specifications for a British Patent — Series 1877 - No. 2909. The concept itself was developed between the early part of August and late November 1877.

**Para. Three:** On the first phonographs, the tinfoil could *not* be removed and replaced. A shellac adhesive was used at first which made this impossible; and even when the improved crimping bar was added, it was impossible to line up the grooves once again.

**Page 2, line 2:** Correct spelling of Croys to Cros. **Line 7:** The description in the portion of the British patent filed on July 30, 1877 was so vague that it bore no real relation to the final specifications. **Line 7 & 8:** Edison's American application was executed on Dec. 15, 1877, filed on Dec. 24, 1877, and granted on February 19, 1878.

**Para. Two, lines 1-2:** The *original* Agreements were for Applications to Clocks and Watches and an additional one for toy applications, and were signed in mid-January, 1878. An agreement with a syndicate to sell the Phonograph was entered into on January 31, 1878. This Syndicate eventually organized the Edison Speaking Phonograph Co., incorporating it in Norwalk, Conn. on April 24, 1878, but there was *no* plant at Norwalk.

**Para. Four:** The Edison Phonograph Company was acquired by Jesse Lippincott as a result of negotiations in June of 1888 -- certainly not shortly afterwards Oct. 1887. Lippincott obtained rights to the Graphophone in March 1888. It was Lippincott himself who became insolvent in May 1891. The North American Phonograph Co. was not



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"Cook Hill, Thursday Eve, Dec. 1897": An exhibition of the new trademark model.  
This rare Conn. broadside referred to the machine which replaced the lever-wind.



thrown into Receivership until August 1894.

**Page 4, Para. One:** Edison became involved with a spring motor not until late 1895-early 1896, when he acquired rights to a three-spring motor designed by Frank Capps, which became known as "The Edison Spring Motor" or the *Triton*. Leon Douglass may have made money at the Chicago World's Fair, but not in charge of the Edison exhibition — this was run by the North American Phonograph Co. and was under the charge of Thomas R. Lombard.

**Page 5, Para. Three:** The American Graphophone Co. was primarily organized by a group of Washington, D.C.-based stenographers — only James C. Clephane seems to have had Philadelphia ties. The first Graphophones were made by the New York branch of the Western Electric Co. Only later in 1888 did the Company establish a factory in a wing of the Howe Sewing Machine plant in Bridgeport, Conn.

**Para. Four:** There were hardly *any* amusement records before 1890 — the machines and records were designed primarily for business purposes.

**Para. Five, line 1:** For Lippincott's rights to the Graphophone, change "Early in 1887," to March 1888. Change *line 3* to end as follows: A little later (in June), Mr. Lippincott purchased the Edison Phonograph Company and in September, the Edison Speaking Phonograph Co. and then set up the North American Phonograph Co. (in August), etc. Also correct the spelling of one of the founders of the Columbia Phonograph Co. to Paul Cromelin.

**Page 6, Figure Two:** This illustration does not adequately show the difference of the modified speaking phonograph which made it into a graphophone, i.e. widened grooves with embedded wax and an adjacent mount for an air nozzle. Twelve of these machines were remanufactured in 1937-39 by the Dictaphone Co.

**Page 7, Para. One:** All of the local regional companies operating under license from the North American Phonograph Co. had *Phonograph* as a part of their name whether they handled the Edison product or the Graphophone — Columbia was no exception. The World's Columbian Exposition was held in 1893.

**Para. Two:** Lippincott assigned for the benefit of creditors in 1891, and died on April 18, 1894 at the age of 51. American Graphophone and Columbia were re-organized in 1895.

**Page 9, Para. Two:** Berliner sold his microphone patent to the Telephone Co. itself, not Alexander Graham Bell. Berliner was not received by the German scientific community until the early 1890's. **Para. Three:** Berliner was *not* working with "Bell, Edison, and Tainter." (See my forthcoming *Etching the Human Voice: the Berliner Invention of the Gramophone*.)

**Page 10, Para. Four:** Before the formation of the Berliner Gramophone Co. in the Fall of 1895, Berliner assigned his patents first to the American Gramophone Co. which lasted from 1891 through 1893. Later in 1893, he organized the United States Gramophone Co. in West Virginia.

**Page 13, Para. Five:** Eldridge Johnson was always somewhat unsure as to the strength of the 1895 Berliner patent. The Consolidated Talking Machine Co. of America had been organized as a trust in early 1900, exchanging trust certificates for shares in the following firms: United States Gramophone Co., Berliner Gramophone Co., and the Johnson Sound Recording Co. Since it had sufficient stock to control all three companies, it was relatively easy to arrange for the organization of Victor in October 1901.

**Para. Seven:** The importance of the Bell and Tainter work was that they had experimented on wax discs, making both hill and dale *and* lateral recordings. In their deposit of a machine in the secret archives of the Smithsonian, they had also included a part of a metal matrix for a lateral-cut disc record.

**Page 15, Para. Three:** In the *Electrical World* article of Nov. 12, 1887, (p. 286), Berliner mentioned his *recent* discovery of Cros' work.

**Page 16, Para. One:** The first paragraph hurries things. Berliner discs were issued in hard rubber from 1894 through 1896.

**Page 20:** The lever-wind Berliner Gramophone preceded the trademark style by at least 6 months.

**Page 22, Para. One:** Aldridge's "less than 25,000" machines should be corrected to approximately 38,000 trademark gramophones. See production figures for machines and records elsewhere in this issue.

**Page 24, Para. Four:** The Jones patent of Dec. 10, 1901 was *not* a part of Seaman's legal tactics against Berliner. **Para. Five:** Correct the date of Bell and Tainter patent no. 341,214 to 1886 (not 1896). The Bell and Tainter patents were constantly in the courts and *most* of their claims had been adjudicated by the time it expired in 1903. I would



hazard a guess that because of the large number of claims in it, and its importance for the industry, it was the most adjudicated patent in the whole sound recording spectrum.

**Page 25, Para. Two:** The Consolidated Talking Machine Co. of America had been organized as a trust in order to strengthen the Berliner group in its impending fight against Seaman, and should not be confused with the July 1900 Consolidated Co. of Eldridge Johnson. **Para. Five:** Seaman paid the Berliner Gramophone Co. on a cost-plus arrangement and he paid a royalty directly to the United States Gramophone Co. which had by now become a patent holding firm.

**Page 26, Para. One:** Seaman demonstrated that the Berliner costs were inflated and thus the cost-plus agreement meant that Berliner's mark-up was greater than Seaman thought fair. **Para. Two:** Surviving examples of the Zonophone show a carefully made machine, and not the shoddy instrument that is implied here. Fenimore Johnson made the same claim. **Para. Three:** Wm. Barry Owen went to London in 1897 as a representative of Berliner and resigned as a Director of the National Gramophone Co.

**Page 29, Para. Five:** There was no decline in sales for Berliner products in 1899. The European rights to the Zonophone were sold not in 1899, but 1903. **Para. Six:** The case was not closed on May 5, 1900, since only the National Gramophone Corp. admitted infringement. For his own reasons, Seaman did not admit infringement, so that the case was continued as to Seaman himself.

**Page 31, Para. One:** In almost all of the cases, Seaman was the winner and managed to obtain injunctions against the Berliner groups.

**Page 35, line 4:** The Seaman injunction against Berliner was not effectively lifted on July 6, 1901, since additional suits resulted in further injunctions.

**Page 37, Para. One:** In issuing its first 7" and 10" Climax records and disc Graphophones, Columbia was relying upon the Bell and Tainter patents as well as the Jones patent, and was hardly "conceding" anything to Johnson.

**Page 41, Para. Two:** The first commercial activity of Berliner was with sales initiated by the U.S. Gramophone Co. in the Fall of 1894. The first published Berliner record list occurred in January 1895.

**Page 51, Para. Five:** Caruso's first records could not have been released before April 11, 1902, since that is when he recorded them

for G & T.

**Page 58, Para. Four:** The Burt Co., which pressed the first Climax discs for Columbia, was located in Milburn, NJ, not NY.

From this point onward, the Aldridge account seems to be substantially accurate. Although I have indicated a large number of corrections, I have not intended to denigrate Mr. Aldridge's work — after all, he prepared the only history that we have of a major early Company -- and this at a time (in the late 1950's) when Victor's successors were anything but enthusiastic. The wholesale destruction of the Victor files and the apparent lack of historical material, except for matrix listings and metal masters, testify to the lonely task that Mr. Aldridge must have had. I can only hope that the material that Aldridge turned over to Company representatives at the time of his retirement was not also destroyed and may someday be relocated for further evaluation.

This book, with Aldridge's illustrated history and a detailed introduction of label types, as well as a complete chronological, alphabetical, and numerical listing of Victor output from 1900-1903, may be available at your local bookstore or through APM for \$49.95 ppd. □

## FOUR NEW EDISON TITLES DISCOVERED!

From time to time we have been privileged to add new titles to *Edison Cylinder Records, 1889-1912* (see *APM Index*). This time it is Ray Wile who has uncovered a court case - American Graphophone Co. vs Walcutt & Leeds, Ltd. - in which four new titles by William F. Hooley occur. These titles represent continued additions to the "block" series and date from shortly after Sept. 1, 1898. They seem to appear only in Edison Record Catalog No. 50.

3853	The challenge
3854	The duel
3855	Balcony scene
3856	Death scene

All of these selections are from the popular play *Cyrano de Bergerac*.

Those who already have *ECR* may wish to write in these new titles in pencil. We are always glad to hear from any collectors who can fill in the remaining gaps. (see revised chronological chart elsewhere in this issue).



CHRONOLOGICAL CHART OF THE EDISON "BLOCK" SYSTEM (Revised insert for ECR, p. xxxvii)

Number reached by March 1898	New Supplement List #1 & #2: 1898	4th Supplement List: Mid-1898	Sept. 1, 1898 - Feb. 1, 1899	Early 1899	May 1899	'Blocks' completed Sept. 30, 1899
1- 108	109- 112	113- 120	121- 131	132- 136	137- ???	???- 161
501- 645	646- 661	662- 666	667- 668	669	670- 707	708- 713
1001-1128	1129-1135	1136-1137	1150-1154	1138	1155-1159	
1501-1577	1578-1582		1583			
2001-2053	2004					
2201-2215	2216-2224	2225-2229	2230-2237	2238	2437	
2401-2434	2435-2436			2500		
2601-2635	2636-2641	2642		2710	2711-2712	
2801-2816	2700-2706	2707-2709		2817	2818	
3001-3018						
3201-3245	3246-3247	3248-3251				
3401-3409	3410-3411	3412	3412	3840	3841-3843	3844, 3857-63
3601-3612	3613-3614	3608	3615		3902-3906	3907
3801-3824	3825-39, 3847		3848-3856			
	3875-3887		3888-3901			
4001-4025	4026-4031	4032-4036	4037			
4201-4211	4212-4221	4222-4243	4244-4253			
	4275-4279		4280-4289			
	4290-4294					
			4350-4359			
4401-4405	4406-4418		4609		4610	
	4600-4608					
	4700-4705					
	4800-4807					
	4900-4916					
	5000-5011					
	5200-5205					
		5206-5210	4917-4924	5017-5019	5020-5025	
		5300-5303	5012-5016			
		5400-5424	5211-5212			
		5500-5503	5304-5305			
		5600-5606	5425-5468		5469-5475	
		5700-5709			5607	
		5800-5802			5718-5720	
			5710-5713	5714-5717		
			5900-5917			
			6000-6019	6020-6023	5918-5920	
			6100-6105			
			6200-6204			
			6300-6305			6306
			6400-6403			
			6500-6508			6509-6512
					6600-6605	
					6700-6708	
					6900-6954	
					7000-7014	

(Xerox and insert in Edison Cylinder Records, 1889-1912, p. xxxvii)



## RECORD REVIEW (and a small book review)

Joe Klee

With open arms, we welcome Volumes 12 and 13 in RCA's projected *Complete Caruso* reissue program. These two LPs cover 1914-1915 and the first months of 1916. These were vintage years for the Caruso voice if not exactly vintage years for the Caruso record collector. What the man sang, he sang as superbly as ever. His acting ability was growing ever stronger and he was becoming even more sure of his technique as successes piled on top of each other. Unfortunately there was not much material left that was recordable in those days of time limitations that Caruso hadn't already committed to disc. This is why for each "Libiamo, libiamo", we have to endure so many trifles such as "Trusting Eyes."

Yet the era was not without its gems... gems like the act one quintets from Verdi's *Ballo in Maschera* in which Caruso is joined by such fine artists as Frieda Hempel and Leon Rothier. There are duets with legendary sopranos of the day. Caruso and Alma Gluck are paired in "Libiamo, libiamo" from *La Traviata*. With Frances Alda he sings "Parle-moi de ma mere" from *Carmen*. With the remarkable Emmy Destinn, Caruso recorded "Sento una forza idomita" from the nearly forgotten *Il Guarany* by Gomes. From the sacred repertoire came such stirring melodies as Jean Baptiste Faure's "Les Rameaux" and the "Ingemisco" from the Verdi requiem. Still, for my money, the prize is the little known "Angelo casto e bel" from Donizetti's *Il Duca d'Alba*. Among the canzoni there are such delights as Tosti's "Luna d'estate" and Di Capua's "O sole mio". There is the surprise or joke recording of Caruso singing Colline's "Vecchia zimara" from Puccini's *La Boheme* -- a souvenir of the night he saved the show in Philadelphia when the bass singing Colline - de Seguro - lost his voice.

I've been advised by a reader that there is some echo on "Inspirez-moi, race divine" from Gounod's *The Queen of Sheba* and "Mia sposa sara la mia bandera" by Rotoli. Not having the very best hi-fi set-up, I threw the ball to a friend with better equipment and he did confirm that there is a slight echo, barely noticeable under normal circumstances, certainly not enough to be upset over. At least, I'm not upset by it.

I own a good number of Caruso recordings on shellac 78s. I own many on pre-Soundstream LPs, some of them excellent transfers - some not so excellent transfers. I own, thus far, all 10 volumes of the Soundstream series which have been released until this date. I'm glad for whatever I have. True, I'd like to have everything on 78 to enjoy them in their original form whenever I'm feeling nostalgic, but the LPs do take the stress off the original records, with the heavy tone-arms and steel needles. With the exception of the first four Soundstream LPs

(which I felt were lacking in vocal presence), I find that I hear more and learn more from the Soundstream recordings. While the hi-fi listeners are entitled to their druthers, given the choice between a Jean de Reszke cylinder and the latest laser-read compact disc by Jose Careras, I'll take the cylinder, even though I'll have to take it over to Chez APM to hear it since I own no cylinder machine as yet.

There's another new Caruso book on the market. Howard Greenfeld's *Caruso* is published by G.P. Putnam's Sons and it runs to 254 pages plus an index, a bibliography and a chronological list of the roles sung by Caruso. There are many photos including several which are new to me. There is a photo of Caruso and Frieda Hempel in *L'Elisir d'Amore*. There are photos of Caruso's leading ladies including Ada Giachetti. There are photos of both of Caruso's sons and his brother Giovanni. There's even a still photo from Caruso's unreleased second silent film for Jesse Lasky *That Splendid Romance*. There are things in this book that I do not recall from previous Caruso biographies, but most of all, I find Greenfeld's "picture" of Caruso, the human being, more revealing than what I have come across before. True, there was great warmth in Dorothy Caruso's book but since their marriage did not take place until 1918, her book covered barely the last three years of the tenor's life as far as first-hand knowledge went.

While much hubbub is made about the monkey-house incident, I found for the first time, in Greenfeld's book, the details of the flimsy case against Caruso. Although Stanley Jackson, in his book on Caruso, dwells long on the tenor's first marriage to Ada Giachetti and their stormy breakup, Jackson seems to be standing on the outside reporting facts and figures but never reaching the real people. Greenfeld, on the other hand, seems more interested in the human drama. There is a fascinating contemporary newspaper account of Caruso's method of preparing the voice for a performance (pages 212-13). There is also a paragraph on page 233 reconciling the two versions of Caruso's birth date. Enrico, Jr., with whom Greenfeld spoke at length, subscribes to the theory that his father had been born on February 25 [1873], but that the birth was not registered until the 27th... adding "no matter, he was born."

Greenfeld is a writer who cares more about Caruso than Caruso's voice and has the ability to put his feelings into words in recreating a marvelous era - and conveys the love and warmth that he feels for his subject rather than communicating simply dates and dollars.

Speaking of dollars, the book carries a \$17.95 price tag. That, I feel, is a bargain in these days when the Met asks \$10.00 and up for a ticket to a performance *without* Caruso. □



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5947 eve's. (VII-10)

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IN 46901. (VII-7)

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Brooklyn, NY 11226.



## “Highlights” of E.P.M. Vol. VIII, 1910

- |                         |  |
|-------------------------|--|
| <b>No. 1 January.</b>   | Record list—March<br>Photo of Marie Dressler<br>Columbia 2nd—Victor 3rd behind Edison<br>1A still in short supply<br>Model L reproducer first on Amberola 1A |
| <b>No. 2 February.</b>  | Record list—April<br>Mr. Edison winters in Florida<br>Sara Bernhardt records coming  |
| <b>No. 3 March.</b>     | Record list—May<br>A false rumor nailed<br>“Special Hit” records introduced<br>Sophie Tucker, new talent   |
| <b>No. 4 April.</b>     | Record list—June<br>Model L replaced by Model M<br>Combination attachment sale, A - K records<br>Amberola testimonials                                       |
| <b>No. 5 May.</b>       | Record list—July<br>A South Pole record<br>“Casey Jones” a predicted hit<br>Photo of Wanamaker’s showroom<br>A trip to South America                         |
| <b>No. 6 June.</b>      | Record list—August<br>About Triumph attachments<br>New Grand Opera talent—Jörn and Polese  |
| <b>No. 7 July.</b>      | Record list—September<br>Premium Records D-1 — D-24<br>Phonograph description chart<br>Parts prices<br>New York City photo—Edison sign                       |
| <b>No. 8 August.</b>    | Record list—October<br>Wooden horn introduced<br>Model M reproducer replaces the Model L<br>Music Master Horn—an Edison product                              |
| <b>No. 9 September.</b> | Record list—November<br>Amberola in wild mining country<br>New Model O reproducer on Triumphs and Idelias<br>Model C reproducer replaces Model A             |
| <b>No. 10 October.</b>  | Record list—December<br>Pictures of four artists<br>Model O reproducer for Balmoral and Alva Phonographs   |
| <b>No. 11 November.</b> | Record list—January<br>Artist photos<br>Edison stock list<br>Change in Idelia Phonograph finish to maroon enamel<br>Music Master Horn a big hit              |
| <b>No. 12 December.</b> | Record list—February<br>First two color E.P.M.<br>Recording horns discontinued<br>New Amberola cabinet featured  |

Volume VIII, (1910), available for \$18.95 ppd. from:  
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Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. **Ralph C. Woodside**, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. (VII-10)

For sale or trade up: have Standard Model A, excellent cond. w/ horn. Now plays 78's. **Herb Mercer**, 41-762 Aventine Ct., Palm Desert, CA 92260. Or (619) 324-8373.

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Edison Fireside w/ horn, Edison Std. Model D w/ horn, 2-min. Gem & others for sale. Send SASE for list of phonos & cylinders for sale. **Robert F. Nowak**, 3238 N. Central Park, Chicago, IL 60618. Or (312) 539-8432.

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**Starr Piano Co.** upright phonograph. Excellent original condition; model no. unknown. Plays vertical and lateral. \$100. **Doug Houston**, 3441 Hadley Rd., S. Urtonville, MI 48462. Or (313) 627-4141 (VII-7)

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For sale or trade: Victor D, large oak horn, Victor MS ornate style, small oak horn, Victor MS plain-style) large oak horn, Victor VI, w/ black & brass horn, Edison Home Type E, oak cygnet horn, others too. **Cramer**, P.O. Box 537, Brooklyn, NY 11229. Or (212) 332-3330. (VII-7)

Victor Type D, \$1050.; Zonophone rear-mount; Victor Type M, \$600.; Columbia AH disc; Tanzibar, \$425.; Radios, other phonos. SASE for free list. **Jim Collings**, 12005 Victoria Pl., Oklahoma City, OK 73120. (VII-7)

Victor V, \$800.; Orthophonic 10-50, \$800.; 1927 Steinway, 6'2" with DuoArt player, rolls, roll cabinet, \$12,500. **Art Fanner**, 555 Winter St. NW., Salem, OR 97301. (VII-7)

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Wish to purchase one phonograph each model, Edison, Columbia, Victor, and less familiar brands. **Father Virgil Miller**, 3425 Florida Dr., Fayetteville, NC 28301. Or (919) 488-9764.

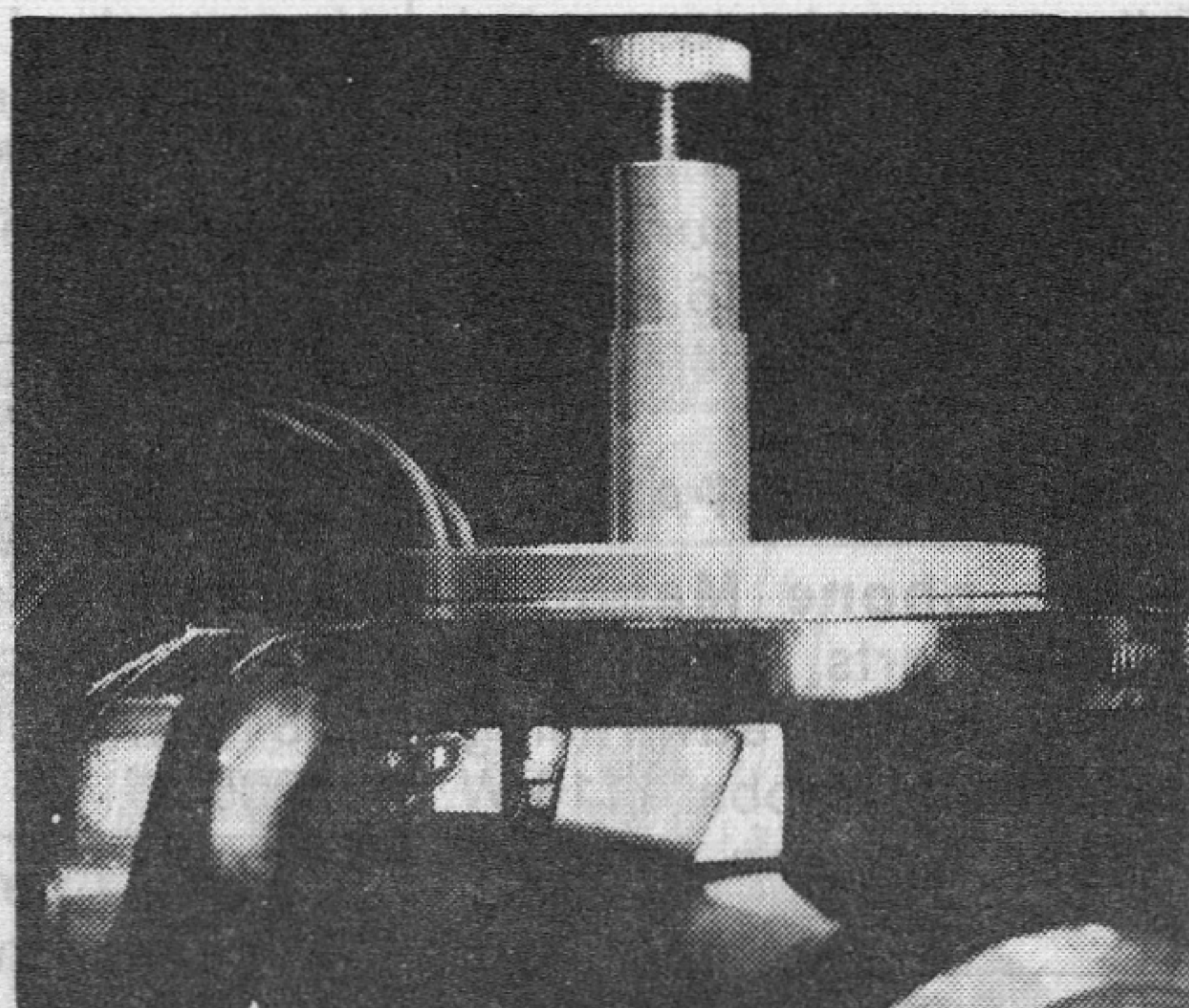
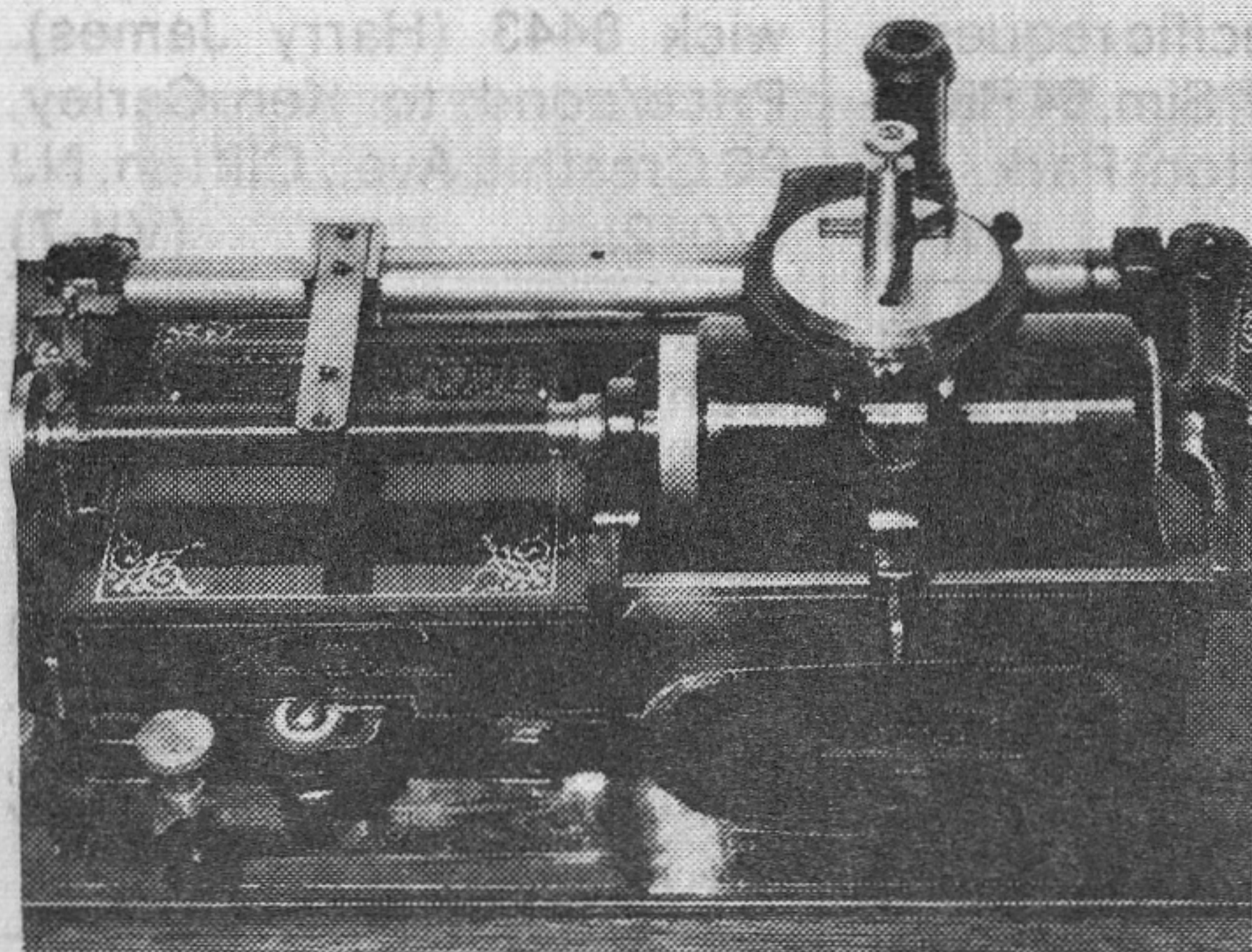
Pre-1900 cylinder and disc phonographs (and literature, posters, etc.). **Sam Sheena**, 534 Main St., Westbury, NY 11590. Or (516) 334-5959.

Capehart, Victor, RCA and Scott radio-phonograph combinations wanted. Also Wurlitzer jukeboxes 780, 950 and early wooden models. Call 717-875-4787 after 11 pm. **Joe Weber**, 604 Centre St., Ashland, PA 17921. (VII-9)

Wanted: Small Talk-o-phone disc machine, early model with dovetail cabinet corners, slip-in support-arm, etc. Any reasonable price paid, or excellent trade. **Steven Hobbs**, 1116 W. Morgan, Kokomo, IN 46901. (VII-9)



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Want top-deck (oak) for early cylinder cabinet (See **APM**, Vol. II, no. 9 front cover). Thanks. Allen Koenigsberg, 502 E. 17 St., Brooklyn, NY 11226.

Would like to buy parts for (RCA) Victor machines. Esp. Mod. V. Write to John Hood, Jr., 3510 S. Rhodes, #1502, Chicago, IL 60653.

Want Victor 10 reproducer. Early Victor machine catalogs. Small Victor I tone-arm. Victor B nameplate. Ken Blazier, 2937 Elda St., Duarte, CA 91010. (VII-8)

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Recruiting records from the 1950's. Various artists, also commercials & Salvation Army Theatre of the Air, 12", 15". Eugene Renkosik, 1111 Guion St., Ottawa, IL 61350. Or (815) 434-6689. (VII-9)

Edison Diamond Discs: 52510 *Toymakers Dream*; 52448 *Doin' the Raccoon*. Blue Amberol 4050 *Oh, Joe (Please Don't Go)*. Rolfe #5665 BA. American issue black Lamberts. Joe Pengelly, 36, Thorn Park, Mannamead, Plymouth, England.

Want "Little Wonders". Send your list and prices, condition. R. Geyer, 503 Hoffnagle St., Philadelphia, PA 19111.

Edison 2-min. cylinder, *Garden of Love*, by ESO; Edison 10011 *Petitte Mignon* (Oboe). Blank cylinders, wind solos, comedy routines, oddities - sound effects, environmental, etc. Drake Mabry, 10 Rip Road, Hanover, NH 03755,

About 30 years ago, Albert Spalding gave a farewell performance of 2nd Movement, Romance, Concerto #2, in D Minor on a radio broadcast, sponsored by the American Oil Co. Does anyone have this record, or a tape? Sam Hamilton, 217 Williamsburg Rd., Ardmore, PA 19003.

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# EDISON



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**Edison Blue Amberol Recordings, Volume II** is now available from Allen Koenigsberg, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

**The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$47.50, including postage and handling. (Volume I, 1912-1914 is available only if purchased with Volume II. Price is \$76.50 per two volume set.)**





## RECORDS WANTED

Want cylinders, 78's or Edison DD's containing **Xylophone**, bells, or marimba bands, especially those by **George Hamilton Green**. David Harvey, 2 Greenough St., #1, Jamaica Plain, MA 02130. (VIII-1)

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**Quality Phonograph Reprints** Columbia Cylinder Record Catalog, 1900, 40 pp., \$3.50; National (Berliner) Gramophone Record Catalog, ca. 1898, 32 pp., \$4.00; Zonophone Record Catalog, ca. 1903, 24 pp., \$3.00; Columbia Graphophone Catalog (machines), ca. 1900, 18 pp., \$3.50; Victor Repair Parts Catalog, 1907, 28 pp., \$5.50; Okeh Record Catalog, ca. 1928, 32 pp., \$4.00. Special if all ordered at same time, \$20.00. US post, add \$1., foreign post, add 1.50. **The Old Record Shop**, 2405 Linden Lane, Silver Spring, MD 20910. Or (301) 585-7070.

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Old phonograph and record catalogs bought, sold & traded. Please write to **Tim Brooks**, 84-22M 264th St., Floral Park, NY 11001.

Copy 1920 Victor Record Catalog. Mail info to D.C. Daman, 202 Magnolia St., Harrison, AR 72601.

Early Victor Victrola Owners Manuals, floor & table models. Ken Washer, 2575 Marchar, Walled Lake, MI 48088.

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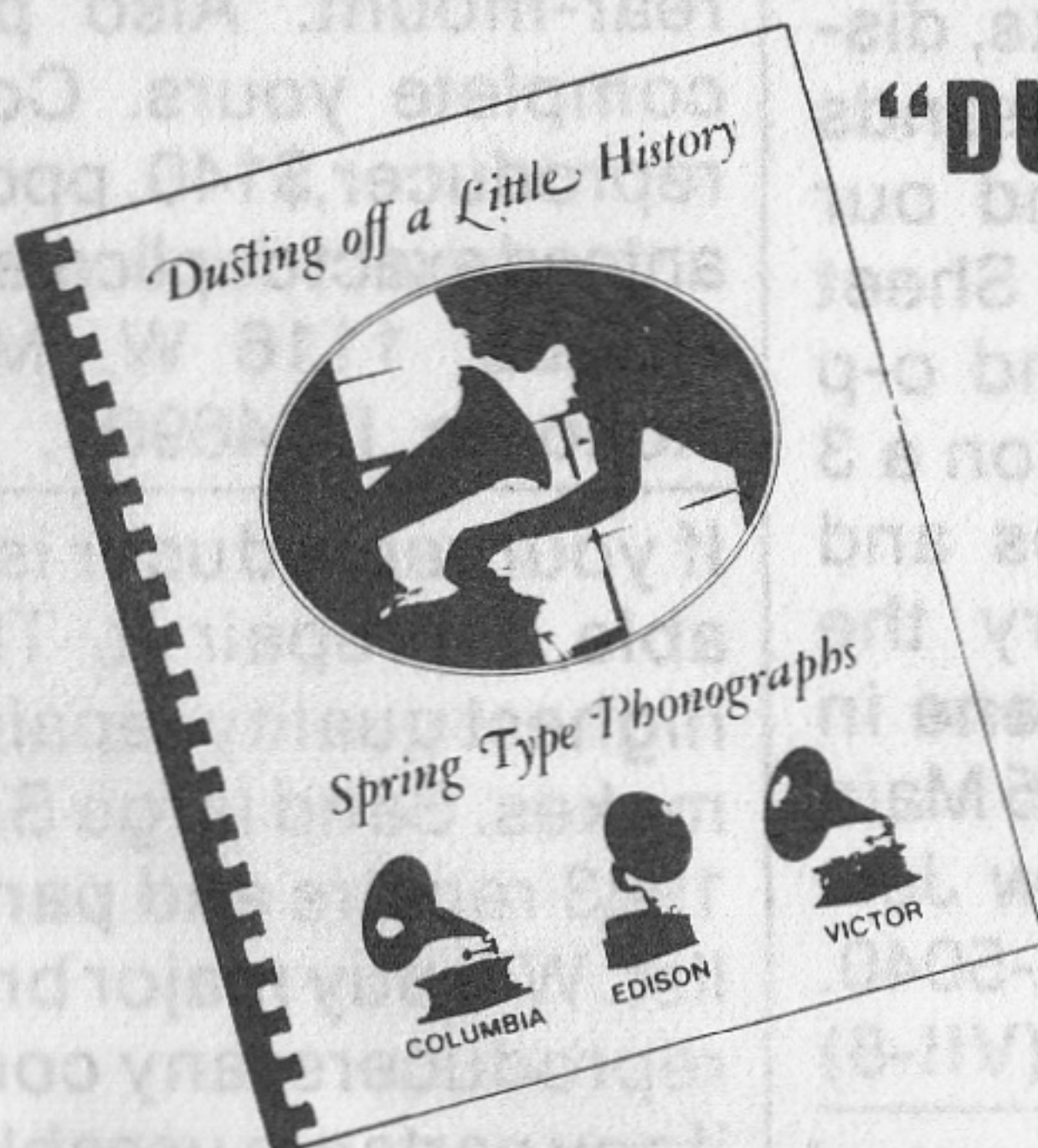
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*Other Quantities Available*

### The Antique Phonograph Shop

320 Jericho Turnpike  
Floral Park, NY 11001

(VII-9)

## MISCELLANEOUS WANTED

Can any reader supply information on James C. McAuliffe, Irish bagpiper, or copies of his 14 Edison Standards, issued 1899-1901: 7229-32, 7504, 7653, 7712-19? Some were released/remade on 8184, 8487, and British issues 12880-82. Nicholas Carolan, 15 Henrietta St., Dublin 1, Ireland. (VII-7)

Gramophone needle tins wanted, particularly American Columbias. Many British & foreign for sale at \$2, \$3. incl. HMV, Songsters, Columbia. Details R. Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. (VIII-6)

Edison Stock Ticker Machine, original. Describe and price. Dennis Devine, 722 E. Pierce St., Council Bluffs, IA 51501.

Nipper items wanted: ads, figurines, original magazines, Victrola ads. Also Bessie Smith 78s in exc. cond. Jennifer McDowell, 237 Dan Dr., Pittsburgh, PA 15216.

Want to buy old cameras and daguerreotypes, stereo views, etc. Also interested in buying and selling military images. Send \$2 for my latest 1983 illustrated sales list. Mark Koenigsberg, 700 Boulevard East, #7D, Weehawken, NJ 07087. Or (201) 863-0868.

## MISCELLANEOUS WANTED

Early phonograph, radio, or record postcards, on approval. Vogue, Flexo, Marconi, Berliner records. Record dusters, needle tins, Lambert cylinders. Dennis Peterson, 5701 - 40 Ave. So., Minneapolis, MN 55417.

I will buy or trade for Edison Home Kinetoscope films and projectors, original literature, parts and related materials. Reid Welch, 8034 West 21 Court, Hialeah, FL 33016. Or (305) 821-2702. (VII-10)

## PHONOGRAPH SHOPS

### THE OLDE TYME MUSIC SCENE

#### DEALERS IN VINTAGE MUSICAL ITEMS FROM 1850-1950

AN HONEST TO GOSH 1926 MUSIC STORE! Plus a few more items covering everything from Edison to Elvis. Vintage phonographs, Victor, Edison, Columbia, Brunswick, & other floor and table models. We carry needles, dusters, and books, discographies and thousands of 78's, cylinders, and our prices are 1926 style. Sheet music band chart, and o-p LP's. Put your Wants on a 3 x 5 card for our files and we'll try to help. Try the **Olde Tyme Music Scene** in Boonton, located at 915 Main St., 07005. That's New Jersey, folks. Tel 201-335-5040. Closed Mon. & Tues. (VII-8)

**OLD SOUND!** A Museum of Antique Phonographs and Recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, MA 02641. Or (617) 385-8795.

(VII-9)

## PHONOGRAPH SHOPS

**The Antique Phonograph Shop** carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Now also carries player piano parts, supplies, services. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Shop hours are: Wed's 10:30 - 5:30, Thurs. & Fri. 11 am - 8 pm, and Sat. 10:30 am - 5:30 pm; also by app't. Dennis and Patti Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, NY 11001. Or 516-775-8605. Give us a call! (VII-9)

## SERVICES

We fully restore Orthophonic reproducers and pivot for tone arm. 52 years experience. Ralph Banta, Rt. 1, Green Forest, AR 72638. (VII-8)

Exact reproduction reproducers, limited number available. Zonophone Concert front-mount, Talk-o-phone front-mount, rear-mount, Columbia front-mount, early rear-mount. Also parts to complete yours. Complete reproducer, \$140. ppd. Guaranteed exact duplicate. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VII-9)

If your reproducer is repairable, I'll repair it. The very highest quality repairs on all makes. Send large SASE for 1983 repairs and parts price list. Will buy major brands of reproducers, any condition, if any parts are useable. Gene Ballard, 5281 Country Club Drive, Paradise, CA 95969.

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, RI 02906. Or 401-272-5560 after 6 pm. (VII-8)